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but I am of Iron and set into the enduring granite! I refuse to disappear!"

These choice specimens of the ironcrafter are to be found in front of rare old Colonial houses along Mt. Vernon street (named in honor of Gen. Washington), Cedar, Acorn and other quaint avenues on the crest of Beacon Hill. Louisburg Square, a regal retreat set apart in honor of the Colonial troops who fought in the Siege of Louisburg, reveals many exquisite examples of art in the making and designing of the footscraper.

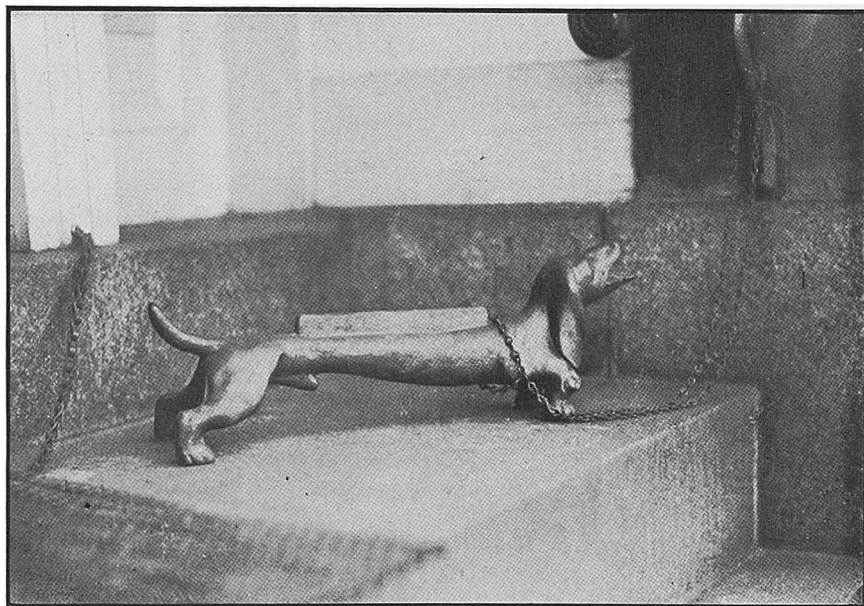
The advent of the jute rug, nicely paved streets and street-cleaning systems of the modern municipality operated to establish a generations-agone fad that the "footscraper is *passé*," that is in so far as the large cities of the East were concerned. In the

towns and cities of the Middle West, where a heavy rain will swiftly turn a country lane into mud two feet deep, the scraper is to-day as much of a necessity as it was in Boston in the seventeen hundreds! Moreover it is interesting to note that the original

design which the Saugus Ironworks turned out, namely the stout cross-bar and scrolled verticals, furnishes the design used in the country villages at the present time!

And now comes the handwrought Colonial footscraper into its own. Owners, of artistic sincerity and ambition are hunting out the footscrapers of Boston,

Philadelphia or Baltimore, and having artists sketch the exact outlines. Photographers make pictures of him and writers reverently pay him homage! What more could the Footscraper ask?



DACHSHUND DESIGN FOR OLD FOOTSCRAPER

## A DOOR CARVED BY I. KIRSCHMAYER

BY LIVINGSTON WRIGHT

FROM Ober-Ammergau, in the valley of the Ammer, upper Bavaria, forty-five miles southwest of Munich, where the very soul of art in the carving of wood hath its location, there came to Boston, some thirty years ago, a lanky giant of a youth. This lad, I. Kirschmayer by name, who was destined to enrich church adornment in this country as has no other man, sprang from forebears who loved the august solemnity of fine wood-carving in church altar or arch and among them every individual, even to the gray-haired grandsire by the settle, did his allotted part in wood-working.

Silent, quiet, industrious, absorbed in his Art, finding his "Advertising" in doing a piece of work so well that it literally spoke for itself, causing critics, art-lovers and every cultivated beholder to spread abroad stories of his ability, Kirschmayer could maintain his individual reticence and know that his skill would not fail to bring him more work even than he could do.

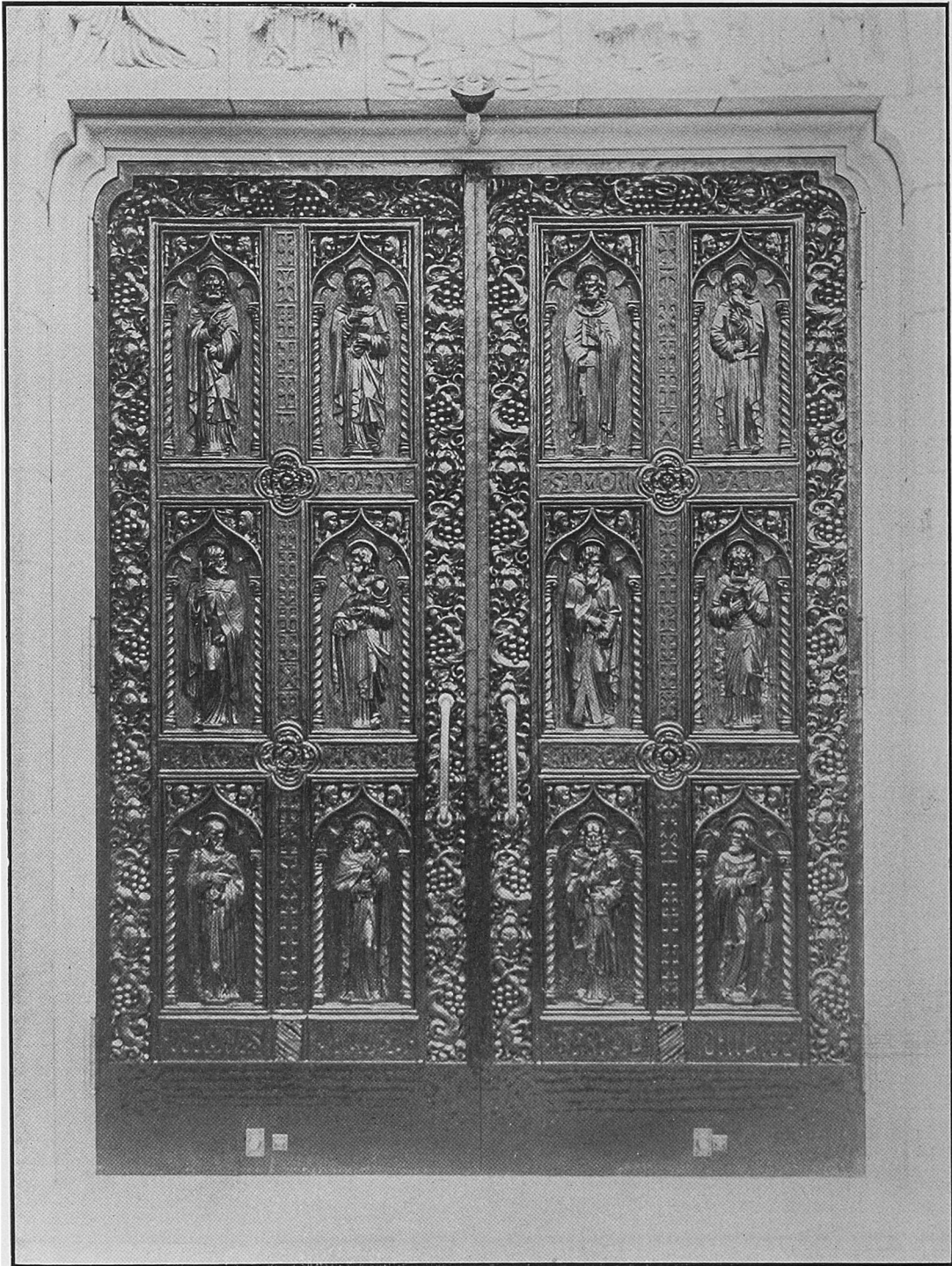
In these thirty years of Boston, Kirschmayer has wrought his work into most of the finest Episcopal and Catholic churches in the United States. Nor is this all. In sumptuous private residences, when the visitor studies some bit of door or wall or cornice carving, inquiry will be apt to reveal that "Kirschmayer of Boston" had a hand in it.

The remarkable Gothic work in H. H. Rogers' residences in New York and Fairhaven, near New Bedford, and that in the Church of St. John the Divine in New York are but two in the generous list of Kirschmayer's memorials in great places.

Kirschmayer is one of the great wood-carvers of the world to-day, and one who thoroughly understands and can delineate the intricacies of the true Gothic of the 13th and 14th centuries, who grasps the power which imbued the Flemish carvers when they carried the art of the Swiss and Bavarian Alps from the mountain and valley huts through Spain and Germany and France! It has a wonderful, a sublime historical record, has wood-carving. In church altar, reredos, choir screen, altar front, groined arch, in Romanesque, Byzantine, Gothic or Greek—be it whatever European country you mention—there you will find the transcendent art of the wood-carver.

Kirschmayer does his own clay-modeling. Thus, a design is literally made by him from the time it first forms in his brain, until it comes forth in its appointed position in cathedral or baronial hall.

There is an element, a subtle, compelling character about carving in wood that is not found in any other material. It seems to possess an individuality, a fascination of its own. You have visited the



CARVED DOOR: CHURCH OF THE BLESSED SACRAMENT; WALPOLE, MASS.

antique store and found, mayhap, an old Jacobean chest. Possibly it seemed almost ugly or, at least, somewhat repellant at first glance, but you found yourself studying it and, somehow, the longer you gazed the longer you wanted to. From the enjoyment of trying to make out what the general design meant, you subtly fell to studying out the details and then—you consumed all and more time than

you could spare, and made arrangements to come again.

The accompanying illustration is from a photograph of one of Kirschmayer's doors from the façade of the church of the Blessed Sacrament, Walpole, Mass., representing the twelve apostles. Although it can in no way do justice to the craftsmanship of the original, it will still be of interest.